



# MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF  
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

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## *DANTE* by LUIGI BADIA

The portrait of Dante Alighieri is one in a series of medals I am working on to commemorate Great Italians. This year marking the 700 Anniversary of Dante's death was the perfect time to commemorate the Father of the Italian language. As the series grows, one day I am hoping to have these medals available to the public as an ever-growing set.



### INSIDE

MONUMENTAL.....	3	HEIDI WASTWEET.....	12
IN MEMORY OF SIDNEY SIMON.....	4	ANNE-LISE DEERING.....	13
JEWISH-AMERICAN HALL OF FAME.....	5	UNIVERSITY OF DETROIT EXHIBIT.....	14
PHILOSOPHERS CAST IN BRONZE.....	6	JACQUELINE LORIEO.....	16



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## PRESIDENT'S LETTER



Dear Readers,

You may have noticed that this year's Member's Exchange has been arriving in your mailbox on a rather unpredictable schedule. While we always aim to deliver quarterly with quality content, we respond to news as it happens and we don't always have enough to go to print on a set schedule. Rest assured, there will be one more issue still to come this year. Please keep sending in your news, recent projects, book reviews etc.

If you happened to have sent something in the past that did not make it to print don't despair, you can always send it again. It likely was just missed somewhere along the email line. These things do happen.

We are now in the process of archiving AMSA newsletters from the very beginning with the Newman Numismatic Portal. We are even including past AMSA show catalogs and member listings. Soon you will be able to access all those vintage papers from home! If you have not heard of the Newman Numismatic Portal I urge you to go online and check it out. Their goal is to "freely share a vast online store of both printed and virtual numismatic resources. Books, periodicals, ephemera, as well as online forums and auction offerings will be captured in one location, freely available, and searchable from anywhere in the world."

As we tentatively emerge from the long pandemic, we have two exciting in-person exhibits up - the AMSA exhibit at the University of Detroit Mercy and Eugene Daub's Retrospective exhibit. You'll find photos from both here in this issue.

Don't miss the call to artists, also in this issue, to create a selfie medal. This will be an online exhibit open to everyone. I'm really looking forward to seeing what you all come up with.

We have been working on an exciting exhibit in Chicago but it has been pushed back again as our venue navigates it's reopening and we tackle display case challenges. We are full of optimism for its eventual success.

If you are anything like you me you have not achieved the mythical perfect Work/Life Balance and often struggle to find the mental space and time to create art medals. But, I'm perpetually inspired and motivated by you, a fabulous group of like-minded art medal enthusiasts. I hope this issue offers some inspiration for you too.

Be well, be creative, be brave,





# MONUMENTAL

## A Eugene Daub Exhibit

Heidi Wastweet

Saturday evening, September 25th, a refreshing ocean mist rolled in to Palos Verdes, California, just in time for the opening reception of a milestone exhibit at Palos Verdes Art Center. About 300 visitors donned masks and stood in line at the coastal venue to see a retrospective of Eugene Daub's public monuments and medallic works.

Among the twelve monumental works chronicled by this exhibition are Lewis & Clark, Kansas City, Missouri; Rosa Parks, US Capitol, Washington, D.C.; Harry Bridges, ILWU Union Hall, Wilmington, CA; Thomas Jefferson, University of Virginia, and Phineas Banning, Banning's Landing, Wilmington, CA.

The medallic works include a dozen medals for the Jewish Hall of Fame, a set of three gold coins for Monnaei de Paris, Medal Collectors of America and many experimental personal pieces. Alongside the medals are original pencil sketches, as well as models in clay and plaster giving a revealing glimpse into the creative process with all the details of the artist's hand. Visitors can even browse through a selection of AMSA publications.

The monuments portion of the exhibit also includes original sketches, maquettes, proposal mock-ups and portions of scale models and even well-worn tools. Daub seamlessly works across both reliefs and in-the-round. Decades worth of work, usually relegated to storage out of public eye, comes together in an educational format to show the community

Especially pleasing was the interaction between monumental projects and medallic work. Rarely is there an exhibit which demonstrates the functional breadth of bas-relief sculpture.

Daub has works in numerous public collections including the Helsinki Art Museum, the British Museum; the Smithsonian Institution; The National Statuary Hall Collection in the United States Capitol, and the United States National Park Service. Daub has created over 40 major monuments in the U.S. in the last 30 years and is a Fellow of the National Sculpture Society and VP of AMSA.

Eugene was joined by his lovely wife, artist Anne Olsen, and his supportive children and friends.





# IN MEMORY OF SIDNEY SIMON

1917-1997

Linda Reynolds

**S**idney Simon, my old mentor, made a Brookgreen Medal of a stone carver way back when. I was his model.

Sidney taught at the Art League of New York for many years. I studied off and on with him, and remained friends with him for the rest of his life, and over subsequent years have maintained contact with his widow Renee. He encouraged my early attempts at relief, though I was working at the time carving stone, modeling the figure in clay, and learning how to cast in plaster. I was not particularly interested in medals/medallions, although I have been a casual coin collector since my Tooth Fairy days, when my parents would leave foreign coins under my pillow.

However I do remember being intrigued by elements of relief in some of Sidney's work when I wandered through his studio, and I shared his sense of fascination with the positive and negative aspects of a mold and its cast, or a fossil imprint. I'd never heard of Brookgreen Gardens at the time, so his wanting me to pose with a hammer and chisel as if I were carving stone, so he could draw ideas for the annual medal, went over my head. I obliged and never thought much of it. Sidney's health deteriorated around that time, and I was moving on in my own life. I do not recall seeing the finished medal at his studio, but I was charmed to see it on display at Brookgreen Gardens when I attended Eugene Daub's relief workshop there about ten years ago. It was Eugene who encouraged the class to join the AMSA.

Sidney was a wonderful and inspiring teacher, although he was almost deaf from injuries sustained during WWII as a combat artist in the South Pacific. He could tell the most marvelous stories about the artists he'd known, and the old cafe days in New York. He and Renee lived in a converted carriage house in the West Village. He had seven children. By the time I got to know him well enough to be welcome in his studio only his youngest son was still at home, so I never got to know his children. That youngest became some sort of musician, but I don't know about the others.

Before Sidney died he did a life-size self-portrait bust of himself in clay and had seven copies made. Then he experimented with ash glazes till he found an effect he liked. After he died, his cremains became an ingredient of the glaze on the portraits that each of his children received.

That's an artist for you.





# 2021 JEWISH-AMERICAN HALL OF FAME MEDALS HONOR JERRY SIEGEL AND JOE SHUSTER, THE CREATORS OF SUPERMAN

**T**he limited edition art medals issued annually by The Jewish-American Hall of Fame, since 1969, is now the longest continuing series of art medals being issued in America. The 2021 medals feature Jerry Siegel and Joe Shuster, the creators of Superman, the first comic book super-hero.

The high relief 2-inch, 3 oz. art medal has been designed by renowned sculptor Eugene Daub (obverse) and Mel Wacks, Director of the Jewish-American Hall of Fame (reverse). This is the 14th medal created by Eugene Daub for this series. The medals have been produced by The Highland Mint in small quantities limited to 150 bronze, 75 pure silver and 35 gold-plated pure silver. Each medal has a serial number on the edge, and is accompanied by a certificate of authenticity. These are offered on a first come-first served basis for \$50, \$200 and \$250, respectively. Mention that you are a member of AMSA and you can get a 20% discount. You can order with PayPal using the email address of [directorjahf@yahoo.com](mailto:directorjahf@yahoo.com) or by calling 818-225-1348. Jerry Siegel was born on October 17, 1914, in Cleveland, Ohio; his parents were Jewish immigrants who had fled antisemitism in their native Lithuania in 1900. Joe Shuster was born in Toronto on July 10, 1914; his father was from Rotterdam and his mother had come from Kiev. The family moved to Cleveland in 1924, where he became friends with Siegel in high school. They shared a love of science fiction, adventure fiction, and movies.

After developing the comic strip characters of Superman, Clark Kent, Lois Lane, etc., Siegel and Shuster began a 6-year quest to find a publisher. Eventually they sold their concept to DC comics for just \$130. Superman began as one of several anthology features in the National Periodical Publications Action Comics #1 in June 1938. In 2021, a nearly pristine copy of this comic book sold for over 3 million dollars! Superman proved so popular that National launched his own self-titled comic book, the first for any superhero, premiering in the summer of 1939. And the rest is history.

Further information about the more than 50 honorees in the Jewish-American Hall of Fame can be found on their award-winning website at [www.amuseum.org/jahf](http://www.amuseum.org/jahf).





# PHILOSOPHERS CAST IN BRONZE - A COLLECTOR'S VIEW

Ira Rezak

**I**t is a commonplace observation that the coupled obverse and reverse sides of a medal must relate to each other. Relationships vary, of course, but this particular marriage has rarely implied equality. Medallion obverses (1), especially when they are portraits, normally serve as the main focus while reverses are expected secondarily to refer, one might even say to defer, to the primary image on the other side.

From the beginnings of die-struck two-sided coinage in antiquity, the lower die has customarily borne the principal image because it tended to survive longer than the upper die. That image was apt to be of a god or a ruler, therefore most potent as a sign. The medal has maintained this hierarchical tradition even when medals came to be cast rather than struck, and when gods and rulers were no longer the subjects depicted. One reason for this continuity is that medals initially imitated Roman coinage that had typically privileged the emperor's portrait on obverses and referred to his accomplishments on the reverses. Another factor for the relative importance of obverse over reverse in medallion portraiture was the strong focus on individuality in the early Renaissance at the time that medallion art was born. Today we remain accustomed to think of primary and secondary sides of medals based on this historical sequence of development. On reflection, though, in the age of democracy and progressive social equality, should this still be so? Cannot, should not, an argument be made for a greater equivalency between the two sides of a medal, particularly one that is cast?

Eric Claus, born in 1936 and recognized as a pre-eminent sculptor and medalist in the Netherlands, produced a series of medals at the turn of the second millennium that stimulate and challenge the above considerations both graphic and intellectually. The medals in question, all portraits cast in bronze, feature two sides that closely mirror each other, with one side in traditional relief and the other incused though not identical. In light of the traditions outlined above one may be apt to think of



Obverse



(1) The terms obverse and reverse are latecomers in descriptions of coins and medals. They appear in English only in the 17th Century, as new words based on the Latin root *obvertere*, meaning to turn toward or to turn away.



the side modeled in relief as an obverse of which the incusum on the other side is a simple inversion, perhaps an afterthought or merely a consequence of technique. Indeed, some cast medals beginning in the Renaissance demonstrate incuse-reverses (2) that literally do mirror the raised reliefs that are clearly the principal motif. This form, called incuse-reverse casting indeed has a basis in technology. The casting process involves pouring molten metal into a pre-existing mold, usually positioned upright. The turbulence of metal flow during this process may result in imperfections, often bubbles, in the finished

medal. Structuring the two halves of the mold so that the reverse side exactly parallels the obverse side allows the inflow of molten metal to be linear, that is of uniform thickness at all points, and thus less turbulent so less likely to entrap air as in forms the medal. However, as will be seen, the medals that Claus has designed and cast are not simply reverse-incuse casts. It is clear that artistic rather than merely technical purposes underlay the strategy employed by Eric Claus.



Emmanuel Levinas (1905-1995)  
[Eric Claus] bronze cast, c 1997, 96 mm.

The medals in question are mainly part of a series called "Twenty-One Twentieth Century Philosophers in Bronze" (3). Three medals from this series, plus an additional (2001) one of a Seventeenth Century philosopher but of similar

conception, have recently entered my collection for reasons I should explain. I have long collected medals, but not primarily for their esthetic value. Rather I have been interested in the history and cultural circumstances that produced the objects I collect, and that can be evoked by their study. So, though I am not oblivious to the esthetics of these and other medals in my collection, I acquired these four pieces specifically because they depict Jews, one of my collecting interests. That said, however, it is of course normal for me to inquire about why, when and how they were produced, and to try to read the messages they convey.



Eric Claus: Preliminary notes and sketches for the medal of Emmanuel Levinas

The general purposes of portraiture in art is a very large subject that is not the subject of this essay. For me, though, the main point cannot be the simple admiration of the handsomeness or other superficial characteristics of facial detail. As already confessed, I might well have bought these particular medals even sight-unseen because of my thematically determined interest in the individuals represented, their times, and their accomplishments. Obviously, collectors collect for many different reasons, so others might wish to gather portraits for other reasons, of course including aesthetic qualities. Portraits of actual people are passed on in absentia to later observers; in a literal sense the depicted face of the subject is in the hands of the artist. Thus, there is also the question of why an artist

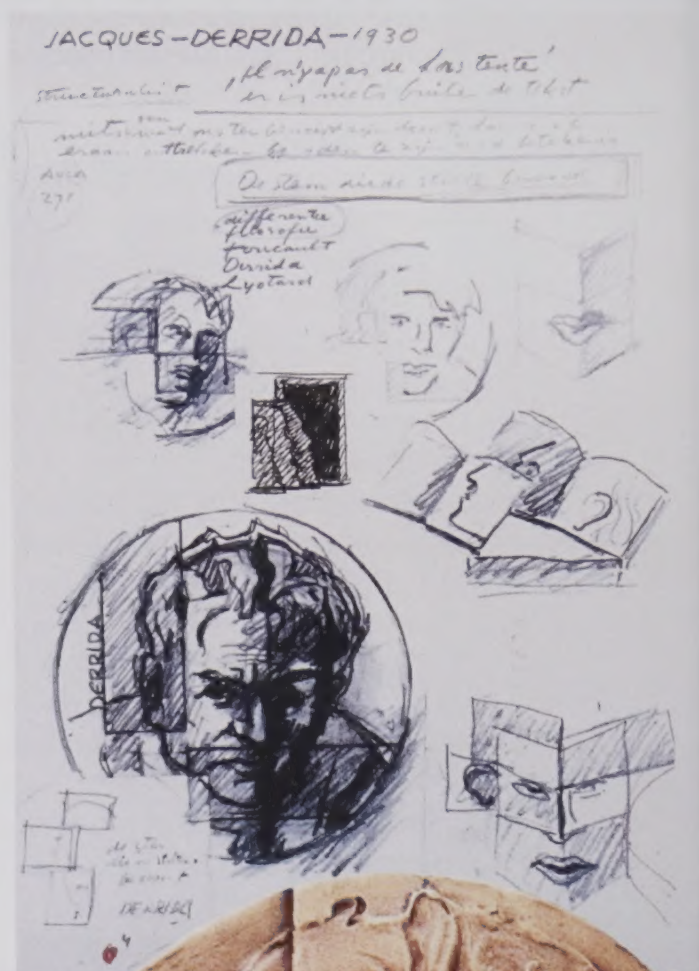
(2) See Tuttle, Patricia. "An Investigation of the Renaissance Casting Techniques of Incuse-Reverse and Double-Sided Medals" in National Gallery of Art, Washington, Studies in the History of Art, Italian Medals Vol 21. (1987) 205-212. (3) "Eric Claus Twenty-One Twentieth Century Philosophers in Bronze", Millennium Edition, 1999-2000. 111 pp.



undertook the portraits in question; what he wanted to convey to us by his method of representation. These and other questions, at least for me, necessarily precede any attempted judgement about how well a portrait looks. I have no access to information about why Claus decided on the considerable project that included these few pieces; I do know, however, that over many years he has fashioned portrait medals ultimately cast in bronze in a wide variety of styles, and that he modeled them originally in wax (4).

The volume previously noted was published in 1999 in coordination with an exhibit of the entire series at the Faculty of Philosophy of Erasmus University in Rotterdam. This well printed book contains images of all twenty-one medals produced for this series together with photographic copies of Claus's preliminary notes and sketches, and a selection of his relevant non-medallic sculptures. There is also a substantial and learned essay by Jos De Mul, a Professor of Philosophical Anthropology and its History at the university, that discusses and analyzes the philosophical approaches and accomplishments of those depicted on these medals. Those are two rather big words, philosophy and anthropology; put together as a discipline they concern how people create values, how they think about them, and how they behave within their social environments. The philosophers being depicted are seen by this commentator, and presumably also by the artist, not only as "lovers of wisdom", the strict translation of the Greek root of "philosophy", but also as human beings, living in society, as they contemplate how the universe and the social order are constructed and understood. That's a pretty tall order, especially if the goal is to represent the practitioners and their methods in cast bronze medallion form.

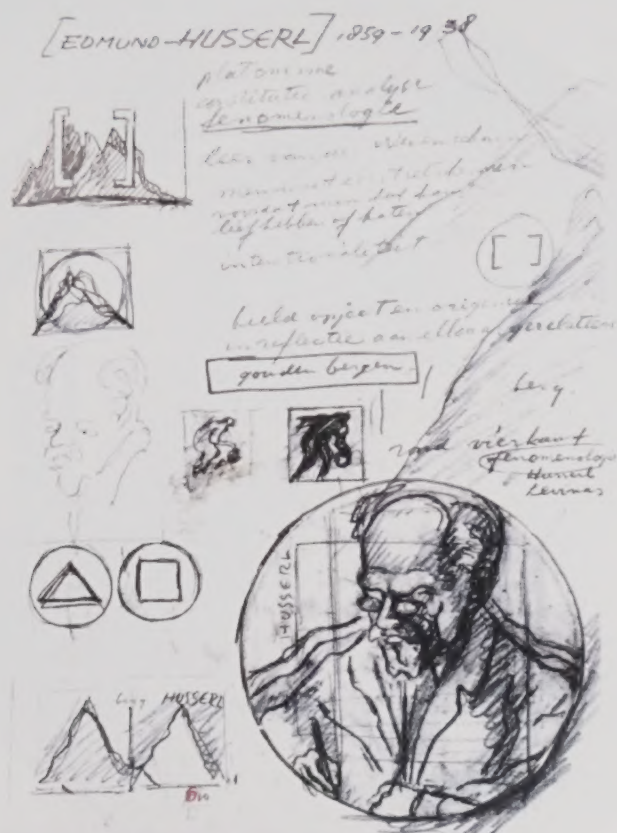
I am neither a philosopher nor an anthropologist by training, but then neither is Eric Claus. He has apparently undertaken the task of depicting philosophers on one side of a medal and decided how to complement that image on the other side. I have, as any collector or observer would, have the opportunity to react to what Claus has wrought.



Jacques Derrida (1930-2004)  
[Eric Claus] bronze cast, c 1997, 100 mm.

(4) Claus's extensive range of medals has been cataloged over a number of years in a Dutch journal, *De Beeldenaar* (The Sculptor), 2002: pp 12-23, 63-90; 2008: pp 261-269; 2017: pp 113-125 and can be found online at <https://debeeldenaar.nl/archief.html>





The four medals I have before me, as well as the others illustrated in the book, range from 95 to 105 millimeters in diameter. Some depict only the head of the subject, a few include a suggestion of their shoulders, still others include parts of the upper body and reveal the nature of their clothing. Most of the subjects confront the viewer directly, albeit but variably, usually at an oblique angle; there's not a single conventional profile view in the series. Each person is identified by incused lettering impressed on the side modeled in relief, giving a family name only. The contralateral sides also feature the face of the subject, this time incused, through mirror images of the relief portrait versions. Texts, dates, or other numerals on this side are also impressed using incused block letters produced by punches rather than by the artist's hand. Each has additional linear inscriptions and sometimes elements raised in relief on the side with the incused portraiture.

What can be expected of a portrait? Physiognomy, literally the idea that one can discern a person's character by studying his face, is a widespread, sometimes instinctive, sometimes pseudo-scientific belief. This idea dates back to antiquity when Aristotle held that "it is possible to infer character from features" (Prior Analytics 2.27). Many of us still put great store in "first impressions", indeed the Nobel prize-winning psychologist, Daniel Kahneman, has demonstrated that, in general, immediate impressions often govern people's behavior. On the other hand (there's always another hand) Shakespeare tells us that "there's no art to find the mind's construction in the face" (Macbeth, Act I, Scene 4), "art" here having little reference to esthetics but meaning "way" or "skill". Obviously, on reflection, both may be true...we certainly experience immediate reactions to, readings of, faces, but on later reflection may, indeed usually do, decide that our first impressions need revision. The faces on Claus's medals are, as might be expected of philosophers, invariably serious. Personally, I see Derrida's as suggesting challenge, and Husserl's as contemplative, unengaged with the viewer; Spinoza openly and expectantly faces us, while Levinas gazes into some middle distance. Perhaps others would read these portraits differently.

We look to the other side of the medal for possible confirmation or denial of our reading, or for some other sort of understanding of the persona represented in the portrait just seen. Here, again, are faces, incused, reversed, however, basically the same faces we have already recognized. What can this reciprocity mean? One conclusion that fits this duality is that every person has more than one way of showing his face, of, as we say, facing. Of course, this is true of all people, but in the case of philosophers, and we knew from the title of this series before even seeing the medals or reading the names labelling them, that these are all unusually thoughtful persons. So, perhaps an outward facing side is being contrasted with an inner contemplative one. This perspective leads to a reading of the medal as a whole undermining the usual assumption that there need be a priority between an obverse and a reverse for this particular medal.



Edmund Husserl (1859-1938)  
[Eric Claus] bronze cast, c 1997, 106 mm.



In fact, it is known that Claus worked a thick blank sheet of wax in repoussé fashion as he began to fashion these medals; that he started with the incused side of the medal, suggesting primacy for the interior aspect of the contemplative man. A matter of technique of course, but also one forcing the issue: which comes first in philosophy, in art, in general - the thought or the act, the outward facing personality we can see or an inner invisible aspect of the same individual? The answer seems obvious and yet is not entirely clear...reciprocally, do ideas arise of themselves within the person, or are they influenced, perhaps even overdetermined by externalities? An interesting but unanswerable question. The artist's choice of a two-sided medal to represent the thinker and what we might view as his inner contemplative self encourages the question to form in the mind of the viewer there to be considered consciously even as the medal is turned from side to side, its uneven but complementary surfaces manipulated, experienced by the collector between his fingers. Incorporating thoughts and ideas within a physical format - now that is what one can really call an art!



Baruch Spinoza (1632-1677)  
[Eric Claus] bronze cast,  
2001, 95 mm

This demonstrated denial of the traditional hierarchy between obverse and reverse in bronze medallion portraiture would in itself have been something of a novel artistic statement. But, these subjects being philosophers, Claus goes on to distinguish each by artful graphic and textual distinctions, references to their intellectual insights. A personal lack of philosophical sophistication no doubt makes my reading of these references, but some allusions seem legible to me. Spinoza (5) saw the universe as nature, therefore presumably understandable and measurable through human ingenuity. On the relief side of this medal we observe a smaller square within a larger one. On the incuse side is an equation:  $b = 2a \rightarrow b^2 = 4a^2$ , but also a more linear geometric array that compresses a four-dimensional square of a square within the two-dimensional surface of the medal. This mathematical representation of a geometric model implies the human ability to perceive nature and to explain it. The incused side of the Levinas medal, apart from the subject's dates of birth and death, features an added element, a door opened by a man. Levinas's philosophy postulates "the Other", a dimension of human reality other than the self, and therefore the basis of community, ethics, indeed objectivity. This image, thus, connotes an opportunity we all have to open the door to the Other and thus to actively engage the world beyond ourselves. On the medal representing Jacques Derrida rectangles on both surfaces reciprocally



Baruch Spinoza, unlike the other philosophers mentioned in this essay, has been the subject of several earlier portrait medals. One, by Pierre Turin, issued in 1932 to commemorate the tercentenary of his birth, does not at all address his philosophical thought on its reverse. The reverse of another by Loeki Metz, c 1968, though situating him as a lens grinder, his profession, does allude to his natural philosophy obliquely by a bold triangle with its apex as God, and also by placing in his left hand a set of calipers measuring a disc representing a lens, or perhaps the cosmos.



emphasize the philosopher's mouth and ear. Derrida was concerned with the tension between oral and written language, so these highlights and the impressed text in Dutch draw attention to "the voice maintains the silence". Edmund Husserl, originally trained as a mathematician, is depicted in the act of writing. His portrait is placed within in a triangle, which along with other geometric forms, and the formal brackets that enclose his dates of birth and death suggest Husserl's commitment to phenomenology, a scientific, observational approach to philosophy.

Of course, the readings above are only first, or at best second, impressions of the content of Claus's medals. One advantage of art appreciation in general, and especially of medals which can be hefted, manipulated, physically as well as visually experienced, is that different eyes, hands, and brains are free to understand matters differently. The artist's bold idea of representing a series of philosophers as themselves works of art in itself calls attention to the variability of perspectives available in analyzing human thought and behavior



*Eric Claus, photo, 1999*

These particular individuals all have a physical aspect, the face they present to the world, an inner self, and the intellectual models that they offer to help others understand themselves. Philosophy is after all an art, just as art is itself intrinsically philosophical. As professionals, practitioners of these arts assert some claim to authority. Observers, such as collectors of medals, however, even if neither philosophers nor artists, remain entitled to their own opinions.

## CALL TO ARTISTS

### *Selfie! Medalists on Medals*

AMSA is sponsoring an online exhibit open to AMSA members with the theme of "self-portraits" which you are free to interpret however you choose. Medals can be any medium, and any size under 6" diameter. Deadline for submissions is Feb 1, 2022. Email a good quality image of your medal to the exhibit curator Heather Blume at [blumeart@juno.com](mailto:blumeart@juno.com) along with name, contact, medium, size and title. There will be no entry fee and no jury - this is open to everyone. We are looking into options for printing the entries either in an issue of Member's Exchange or a separate catalog - to be determined. Future details and reminders will be emailed

Artist self-portraits are an age old tradition. Let this opportunity inspire you to explore your own self-image.





# RECENT WORK

Heidi Wastweet

Obverse - Sekhmet, the Lioness, warrior goddess, was notorious for the legends of her bloodlust as protector of Pharaohs. Here she wears the classic sun disk on her head and holds a bloody Egyptian kopesh sword. She sits in front of a brazier style fire pit. Created from the fire of the sun god Ra's eye, she breathes fire and is associated with the brutal hot winds of the desert. A graphic wave pattern represents the importance of the Nile in all of Egypt. The top line of hieroglyph is the word for cat, pronounced "miu". The lower line is the name "Sekhmet".



Reverse - Sekhmet's companion deity is Bastet, the domestic cat goddess who evolved out of the lion goddess, representing the gentler side of her personality. Bastet sits atop an elaborate beaded collar necklace often found in Pyramid burial tombs. Cats were sacred animals often mummified and buried with their owners. On the sides are two traditional clay amphorae.





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	850-933-5083	850-877-4332	1.1.23	Artist/Sculptor	mdjernigan@portraitsculpture.co
	1-860-482-1103		1.1.22	Author	dick.johnson@snet.net
	917-502-7636		Life M.	Artist/Sculptor	crj3d1@gmail.com
Japan	813-3893-1315	fx (81)3-3893-2251	1.1.22	Collector	mcmk@mbd.ocn.ne.jp
	617-965-0773	617-686-4878	1.1.22	Artist/Sculptor	ladyakapok@yahoo.com
			1.1.25	Artist	tolikarpov@yahoo.com
	(978)369-8583		1.1.23	Collector	alex.krapf@icloud.com
	(302) 545-3539		1.1.22	artist	dan@KrausArt.com
	347-513-0138		1.1.22	Artist/Sculptor	keikokmny@gmail.com
	818-237-50083	817-919-5806 cell	1.1.22	Sculptor	sculptor@donellalay.com
	215 904 6801	310 686 0920	1.1.22	Artist/Sculptor	valle@earthlink.net
	212-460-8640		1.1.22	Artist/Sculptor	plisengart@aol.com
	914-595-2545	914-512-1459	1.1.22	Artist/Sculptor	jacquelinelorieo@yahoo.com
Canada	250-860-7012	250-860-7012	1.1.22	Artist/Sculptor	michael.gottlieb@bc
	828-391-5109		1.1.22	Artist/Sculptor	timberlake@gmail.com
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8	Beverly	Mazze	332 West 83rd Street Apt.6	New York	NY	10024
9	Julie	McCraney-Brogdon	6669 Island Pointe Drive	Buford	GA	30518
0	Eleanor	McKelvey	328 13th St. South	Brigantine	NJ	08203
1	Yefkin	Megherian	218-37 Grand Central Pkway	Queens Village	NY	11427-1435
2	Marc	Mellon	61 Pleasant Ridge Rd.	Redding	CT	06896
3	Michael	Meszaros	15 Laver Street	Kew	Victoria	3101
4	Ivanka	Mincheva	2801 Denbigh blvd.	Yorktown,	VA	23692
5	Pat	Moberley Moore	P.O. Box 8387	Bacliff	TX	77518
6	Enrique Sanchez	Moreiro	Avenida de la Vera 59	10615 Piornal		Caceres
7	Gerard	Muhl	50 Rogers Pkwy.	Rochester	NY	14617-4202
8	Haywood	Nichols	711 E. 48th St.	Savannah,	GA	31405
9	Oiga	Nieisen	2700 Point Breeze Dr.	Wilmington	DE	19810
0	Bogomil	Nikolov	Ul. Dimitar Petkov 15 b, Vhod b, Zona B-19	1309 Sofia		
1	Lindsay	Nonhof-Fisher	818 Sunnyview Ln.	Marshall	WI	53559
2	Ingrid	O'Neil	P.O Box 265	Corona Del Mar	CA	92625
3	Robert A.	Ongaro	506 Pauline Blvd.	Ann Arbor	MI	48103
4	Ellen	Pavlakos	3609 Poseidon Way	Indialantic	FL	32903
5	Ann Shaper	Pollack	6217 Great Meadow Road	Dedham	MA	02026
6	Ross	Pollard	110 1/2 N. Main St.	Blue Earth,	MN	56013
7	Polly	Purvis	740 17th Ave East,	Seattle	WA	98112
8	Jon	Radel	PO Box 1598	Lorton	VA	22199-1598
9	Linda	Raynolds	1108 14th St. #418	Cody	WY	82414
0	Ira	Rezak	P.O. Box 660	Stony Brook	NY	11790
1	Joel	Rudnick	85 Eagle Street Apt. A5	North Adams	MA	1247
2	Robin	Salmon	Brookgreen Gardens, PO Box 3368	Pawleys Island	SC	29585
3	Donald	Scarinci	1100 Valley Brook ave.	Lyndhurst	NJ	07071
4	Stephen	Scher	1185 Park Ave, #9-B	New York	NY	10128-1311
5	Ronald	Schneller	Schleife 5	CH-4616 Kappel	(SO)	
6	George	Schopfer III	7709 112th. Ave. E	Parrish	FL	34219
7	Martin	Shallow	P O Box 931	Silverdale	WA	98383
8	Christopher	Smith	1424 South 12th str	Philadelphia	PA	19147
9	Marika	Somogyi	12 Highgate Court	Kensington	CA	94707
0	Warren	Spindler	305 Vlne Str.	Perkasie	PA	18944
1	Jeanne	Stevens-Sollman	318 North Fillmore Rd.	Bellefonte	PA	16823
2	Geer	Steyn	Zomerdijkstraat 28	1079 xc Amsterdam		
3	Laura	Stocklin	5711 44th Ave	Hyattsville,	MD	20781
4	John	Strawbridge	P O Box 2223	Hobe Sound	FL	33475
5	Heather	Szczepiorkowski	8 Heneage Lane	Hanover	NH	03755
6	Susan/Doug	Taylor	560 Maple Lane East	Ottawa	Ontario	K1M ON6
7	Dennis	Tucker	8920 Eves Road, Box 767039	Atlanta	GA	30076-7039
8	Thea H.	Van Assendelft	3171 Sugar Plum Rd.	Atlanta	GA	30345
9	Mel	Wacks	5189 Jeffdale Avenue	Woodland Hills	CA	91364
00	Heidi	Wastweet	962 Adams St.	Albany	CA	94706
01	Izuo	Watanabe	60 Hester Street #C6	New York	NY	10002
02	Linda	West	6914 Puget Beach Rd.N.E.	Olympia	WA	998516
03	Douglas	White	330 South Seventh Street	Ann Arbor	MI	48103
04	Eva-Maria	Wohn	320 W. Oakdale, #1503	Chicago	IL	60657-5620
05	Karen	Worth	19 Henry Street	Orangeburg	NY	10962
06	Loraine	Wright	8010 First Line	Campbellville	Ontario	L0P 1B0
07	Jiannan	Wu	10 River Road Apt 7R	New York	NY	10044
08	Toshiaki	Yamada	1-4-9 Mukougaoka,	Bunkyo-ku	TOKYO	113-0023
09	Janet	York	155 East 72nd Street	New York	NY	10021
10						



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	949-715-9808	fax 949-7151871	1.1.22	Dealer	ingrid@ioneil.com
	734-994-4686		1.1.22	Artist/sculptor	r.ongaro@gmail.com
	321-773-5046	321-266-9273	1.1.22	Artis/Sculptor	paviakosstudio@ctf.rr.com
	617-916-9414	781-234-2399 land	1.1.22	Artis/Sculptor	jasonannpollack@comcast.net
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			1.1.26	Collector	ion@radel.com
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	212-831-7106	973-626-1929	1.1.22	Collector	skscher56@aya.yale.edu
Switzerland		0041 78 974 1912	1.1.22	artist/ designer	ronald@artisan-atelier.ch
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	215 755 2950		1.1.22	Artisit/colleto	chris@smithsculptor.com
	510-527-1261	510 334 4421	1.1.22	Artis/Sculptor	Marika-sm9@gmail.com
	267-471-6664	fax 215-258-5825	1.1.22	Artist/Sculptor	artlab.03@gmail.com
	814-355-3332		1.1.22	Artis/Sculptor	j.survenssullivan@gmail.com
Holland			1.1.22	Artist/Sculptor	geersteyn@gmail.com
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	772-546-0131		1.1.22	artist,Collector	jstraw@worldnet.att.net
	603-643-2819		1.1.22	Artist	emails4heather@gmail.com
Canada	613-842-3417	613-9939-9659	1.1.22	Artist	susan.taylor@sympatico.ca
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		cell 206-369-9060	1.1.22	Artist	Heidi@wastweetstudio.com
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	360 280 7707		1.1.22	Artist/Sculptor	lindawestsculptures@gmail.com
	734-662-8572	734-846-6018 cell	1.1.22	Artist/Sculptor	dkwhite@umich.edu
	202-341-3301		1.1.22	Artist	ewohn@hotmail.com
		cell 845-570-1821	Life M.	Artist/Sculptor	
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2	Janet	Amiri	7710 South Heather Dr.	Tempe	AZ	85284
3	Barbara	Arum	20 Hill Rd.	Accord	NY	12404
4	Jim	Ayala	P.O. Box 820132	Portland	OR	97282
5	Luigi	Badia	40 Stone House Rd.	Somers	NY	10589
6	Victoria	Bah	782 Pelham Parkway South Apt. C10	Bronx	NY	10462
7	Richard	Becker	15836 Bent Tree Road	Poway	CA	92064
8	Joy Kroeger	Beckner	15268 Kingsman Circle	Chesterfield	MO	63017-7412
9	Mark	Benvenuto	1202 Marywood Drive	Royal Oak	MI	48067
10	Michael	Berman	311 Acebo Lane unit B	San Clemente	CA	92672
11	Heather	Blume	19 Old Tavern Lane	Harwichport	MA	02646
12	Richard	Bonham	203 Hawthorne Dr.	Lewisburg	PA	17837
13	Jeffrey	Briggs	17 Dalton st.	Newburyport	MA	01950
14	Lindley	Briggs	17 Dalton st.	Newburyport	MA	01950
15	Coins & Medals	British Museum	Great Russell Str.	London		WC1B-3DG
16	George	Brooks-Hutton	217 Ramona Ave.	El Cerrito	CA	94530
17	Lotte	Cherin	Archtl.Sculpture, PO Box 786	Malibu	CA	90265
18	Sarah	Crisp	91 Tantomorantum Rd	Lyme	CT	06371
19	George	Cuhaj	P O Box 433	Iola	WI	54945-0433
20	Eugene	Daub	295 W. 15th St.	San Pedro	CA	90731
21	Anne-Lise	Deering	24229 - 92nd Ave. West	Edmonds	WA	98020
22	Sandra	Deiana	Bosranklaan 9	5582AS Waalre		
23	Kenneth	Douglas	8940 Deer Creek Lane	Olive Branch	MS	38654-5933
24	Erin Lynch	Dover	3005 S St. Francis Dr. ste. 1-D 125	Santa Fe	NM	87505
25	Maryann	Eikens	Box 17558	Missoula	MT	59808
26	Art	Ellis	P.O. Box 909	St. Catherines	Ontario	L2R6Z4
27	Don	Everhart	1047 West Niels Lane	West Chester	PA	19382
28	Jamie	Franki	211 McGill Avenue NW	Concord	NC	28025
29	Jim	Franklin	602 Cedar	Perry	OK	73077
30	Cory	Gilliland	426 Mountainview Dr.	Willsboro	NY	12996
31	Geri Jimenez	Gould	1923 Otowi Road	Santa Fe	NM	87505-3332
32	Amanullah	Haiderzad	790 11th Avenue, 25 E.	New York	NY	10019-3519
33	Carol P.	Harless	P.O.Box 1903	Newnan	GA	30264
34	Marion	Held	71 N. Fullerton Ave.	Montclair,	NJ	07042-3830
35	Phebe	Hemphill	302 Walnut Ave	Oaklyn	NJ	08107
36	Victor	Huster	Steinstrasse 10	Baden-Baden		D-76530
37	Janet	Indick	428 Sagamore Ave	Teaneck	NJ	07666
38	Joel	Iskowitz	297 Ohayo Mountain Rd.	Woodstock	NY	12498
39	Jerry	Jackson	216 Hickory Rd.	State College	PA	16801
40	Michael	Jernigan	803 Middlebrooks Circle	Tallahassee	FL	32312
41	Dick	Johnson	139 Thompson Drive	Torrington	CT	06790-6646
42	Carter	Jones	39 Bond St, 2N	New York	NY	10012
43	Masaharu	Kakitsubo	2-17-7 Showa Machi	Kita-Ku, Tokyo		114. 001
44	Tanya K.	Karpiak	35 Kelveden Road	Waban	MA	02468
45	Anatoly	Karpov	8326 Lefferts blvd Apt 6E	Kew Gardens	NY	11415
46	Alexander	Krapf	P.O.Box 3410	Westport	MA	02790
47	Daniel	Kraus	148 Stonington Dr.	Murrells Inlet	SC	29570
48	Keiko	Kubota-Miura	232 Bedford Ave.	Brooklyn	NY	11249
49	Donella	Lay	6101 Greenfield Rd.	Fort Worth	TX	76139
50	Jim	Licaretz	6819 Tulip St.	Philadelphia	PA	19135
51	Philip	Listengart	647 East 14th Street, Apt.MB	New York	NY	10009
52	Jacqueline	Lorieo	101 Windsor Terrace	Yonkers	NY	10701
53	Geert	Maas	250 Reynolds Road	Kelowna	BC	VIV 2G7
54	Janice	MacDonald	PO Box 76	Glen Alpine	NC	28628
55	James	Malone Beach	45 Hiawatha dr.	Mount Pleasant	MI	48858-3213
56	Chester	Martin	4110 Sunbury Avenue	Chattanooga,	TN	37411



# RECENT WORK

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*Pod of Orcas in the  
Pacific Northwest*  
Anne-Lise Deering

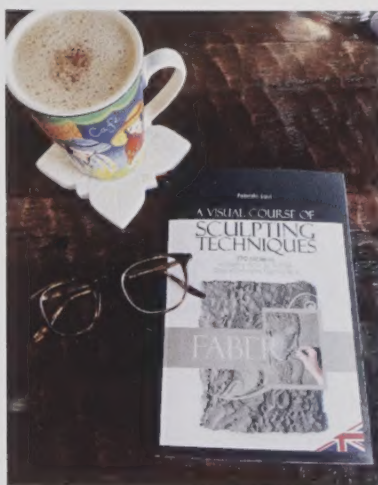


## BOOK REVIEW BY HEIDI WASTWEET

*A Visual Course of Sculpting Techniques; 170 pictures showing how to model bas-reliefs and high-reliefs*

by Fabrizio Savi

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There are very few books that relate to making art medals, and I'm often asked for recommendations, so my radar is always up for anything new. When I stumbled across this volume by Italian author Fabrizio Savi I was eager to order it (also available in Italian).

This small paperback is divided in to four projects - 1) simple overlapping circles, 2) a female bust, 3) a profile portrait and 5) full figures overlapping. At the end are 8 photos of other work by the author. All photos are in black and white, and they not as clear and sharp as I would hope to see.

For each project, the author goes to great lengths to construct a clay slab with a perfectly smooth surface which is then later completely carved away in the process of making the sculpture. All three are achieved in clay alone, (no plaster) with a purely subtractive technique. The final project is quite large, on an upright board with no armature, something I would not recommend for safety purposes as the clay can easily slide off the board over time. The first and simplest project I think is the most helpful as it demonstrates the basic principles of overlapping subjects which applies to all bas-relief works, including art medals and coins. The other three projects I found uninspiring in quality and scope, even for beginners.

Bottom line - would not recommend.





# AN AMSA MEDALS EXHIBIT AT THE UNIVERSITY OF DETROIT MERCY

Mark Benvenuto

One of the wonderful aspects of any professor's career is the chance to work with an engaging group of smart, young people, people who have the energy to take a novel idea and run with it. In 2021, with the country coming out of COVID lockdowns to some degree, AMSA had not been able to have an exhibit in quite some time, and the University of Detroit Mercy student affiliates of the American Chemical Society (the Chem Club) was looking for new ideas that could be face-to-face or virtual – or both. The idea was floated in late summer that the Club could host a traditional exhibit of medals, and in addition create a virtual exhibit on a web page, as well as create a pdf for the exhibit's catalogue. The virtual exhibit was a new idea, and while a pdf catalogue would not have the feel and heft of a traditional catalogue, it would be environmentally more friendly – a point that the American Chemical Society tries to keep to the fore when it comes to the activities of student member chapters. Also, while there were several voices initially asking about the connection between chemistry and medallic art, it rapidly became clear that moving from an idea to a finished medal involved the use of metal or other materials, and that a good deal of chemistry went in to producing the proper finish for each piece. It became apparent that we had found a fascinating point at which art and science meet.

UDM Chem Club faculty mentors Mara Livezey and Matt Mio quickly saw this as a unique opportunity for the Club, and Club president Amer Habbab championed the idea to the members at each weekly meeting. Club vice president Olivia Peruzzi went to work on creating a PDF catalogue, since one of the duties of her position throughout the academic year is to keep an eye on any activity that might be considered an effort at "greening" Club activities. Members Leen Alhawasli, Amanda Carswell, Zana Gjokaj, and Sandro Hakim took charge of photographing the medals



University of Detroit  
Mercy Campus







The actual exhibit is housed in four locked, glass-fronted cases in the UDM Library, where librarians Rebecca Tull and Sara Armstrong were a tremendous addition to the team, providing everything from equipment for the exhibit set up to expertise based on past exhibits that had been housed in this library space. The exhibit opened on September 28th, just before the UDM Homecoming Weekend, where it was seen by many returning alumni, especially during a reception hosted at the Library for alumni and friends who were interested in further improvements to the Library. It will remain in place until November 17th, shortly after the meeting of the UDM President's Board of Visitors. At the opening reception on October 2nd, there were numerous comments about the exhibit, all positive, with a special interest by university President Dr. Antoine Garibaldi. In an neat coincidence, President Garibaldi was especially interested in Jim Licaretz' two medals of the late Congressman John Lewis, since the two of them knew each other, having first met years before when Garibaldi was president of Gannon University, in Erie, Pennsylvania. Other attendees also found one medal or another to be of special interest to them, for a variety of reasons.

A good deal of effort went into the creation of what we might think of as a three-part exhibit. Thanks definitely go to all the people I have mentioned, as well as those I may have inadvertently forgotten (my apologies). Thanks also go to every AMSA artist who submitted a medal, again with apologies if we have displayed any in some fashion other than what was intended. We hope the entire AMSA membership will find the exhibit to be of interest, will be able to access the virtual exhibit, and will download a copy of the pdf. Thank you all.

The virtual exhibit can be accessed at: <https://sites.udmercy.edu/amsa-medalxibit-2021/>. Immediately under the photo are five live links, one of which is to the pdf, which can be downloaded.

as they came in – and solicited the help of Jonathan Rhodes, the UDM Web, Social Media, and Technology Specialist of the Engineering & Science College when they felt higher quality photos or video were needed, or help was called for in creating the virtual exhibit. As well, QR codes were made that allow anyone seeing the actual exhibit in the Library to connect to the virtual exhibit and pdf catalogue.

All of us will admit that at the first of several weekly meetings, there was a good deal of questions, queries, and head scratching about what the finished exhibit, virtual exhibit, and pdf might look like. I pointed out more than once that any confusion wasn't necessarily a bad thing, as we were "skiing on virgin powder," to borrow a phrase. But Professor Livezey did a masterful job of directing efforts for all three aspects of the growing exhibit.





# RECENT WORK

Jacqueline Lorieo

The 6" bronze award medal represents an aerial view of the Untermyer Garden Conservancy which is a walled Persian garden. The canals symbolize the four rivers of Paradise, and the land quadrants represent the four elements: earth, air, fire, and water. There is an amphitheater at one end with a reflecting pool, and in the middle a Grecian Temple of the Sky facing the Hudson River. The medal is given to a public figure who shines light on important issues of the day.

